DOCUMENT RESUME

ED 447 030 SO 032 256

AUTHOR Anderson, Sue; Farrell, Renee; Robbins, Susan; Simonson, Paula; Stanley, Melissa

TITLE North Dakota Dance Content Standards.
INSTITUTION North Dakota State Dept. of Public Instruction, Bismarck.
PUB DATE 2000-10-00
NOTE 58p.; For a companion document, "North Dakota Dance Performance Standards," see SO 032 255.
AVAILABLE FROM North Dakota Department of Public Instruction, Central Services, State Capitol, 11th Floor, 600 East Boulevard Avenue, Bismarck, ND 58505-0440; Tel: 701-328-2272; Fax: 701-328-2461; Web site: (http://www.dpi.state.nd.us/).
PUB TYPE Guides - Non-Classroom (055)
EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Academic Standards; *Benchmarking; *Dance; *Dance Education; Elementary Secondary Education; Performance Based Assessment; Public Schools; *State Standards; *Student Development
IDENTIFIERS *North Dakota

ABSTRACT

Dance should be seen as an authentic avenue for allowing students to learn kinesthetically by using movement that is essential to brain development. Ideally students would be exposed to dance forms and patterns in other art forms like music and drama as well as units within physical education classes. These North Dakota standards may be taught concurrently with other disciplines, without sacrificing time, while energizing the curriculum. Standards for dance are: (1) Movement Elements; (2) Choreography; (3) Dance and Meaning; (4) Dance and Thinking Skills; (5) Dance, History, and Culture; (6) Dance and Personal Wellness; and (7) Dance and Other Disciplines. Includes benchmarks, specific knowledge, and sample activities for grades K-4, 5-8, and 9-12. Contains 13 references and a glossary. (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 447 030

North Dakota
Dance
Content Standards

SO 032 256

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

J. Linnertz

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

North Dakota Department of Public Instruction
Dr. Wayne G. Sanstead, State Superintendent
Bismarck, North Dakota

BEST COPY AVAILABLE

© 2000 by the North Dakota Department of Public Instruction, 600 East Boulevard Avenue, Bismarck, North Dakota 58505-0440.

Permission to reproduce these materials is granted for home, classroom, and workshop use. For all other purposes, please request permission in writing from the North Dakota Department of Public Instruction.

NORTH DAKOTA DANCE ARTS CONTENT STANDARDS WRITING TEAM

Sue Anderson
Jamestown College
Jamestown

Renee Farrell
Minot Central Campus
Minot

Susan Robbins
Academy of Dance
Dickinson

Paula Simonson
Dance Specialist (Private Consultant)
Minot

Melissa Stanley
Arts Facilitator
Minot Public Schools
Minot

TABLE OF CONTENTS

Introduction to Dance Standards 6

Dance Content Standards 7

Summary of Grades K-4 Benchmarks 8

Grades K-4 Benchmarks, Specific Knowledge, Sample Activities

- Standard 1: Movement Elements 10
- Standard 2: Choreography 12
- Standard 3: Dance and Meaning 14
- Standard 4: Dance and Thinking Skills 15
- Standard 5: Dance, History, and Culture 16
- Standard 6: Dance and Personal Wellness 18
- Standard 7: Dance and Other Disciplines 19

Summary of Grades 5-8 Benchmarks 20

Grades 5-8 Benchmarks, Specific Knowledge, Sample Activities

- Standard 1: Movement Elements 22
- Standard 2: Choreography 24
- Standard 3: Dance and Meaning 26
- Standard 4: Dance and Thinking Skills 27
- Standard 5: Dance, History, and Culture 28
- Standard 6: Dance and Personal Wellness 29
- Standard 7: Dance and Other Disciplines 30

Summary of Grades 9-12 Benchmarks 31

Grades 9-12 Benchmarks, Specific Knowledge, Sample Activities

- Standard 1: Movement Elements 33
- Standard 2: Choreography 34
- Standard 3: Dance and Meaning 35
- Standard 4: Dance and Thinking Skills 36
- Standard 5: Dance, History, and Culture 37
- Standard 6: Dance and Personal Wellness 39
- Standard 7: Dance and Other Disciplines 40

Table of Contents

Summary of Benchmarks by Standard 41
Standard 1: Movement Elements 41
Standard 2: Choreography 42
Standard 3: Dance and Meaning 43
Standard 4: Dance and Thinking Skills 44
Standard 5: Dance, History, and Culture 45
Standard 6: Dance and Personal Wellness 46
Standard 7: Dance and Other Disciplines 47

References 48

Glossary 49

INTRODUCTION

All teachers need to know and teach with, about, in, and through the arts. Teachers can begin teaching with the arts by exposing students to daily arts experiences through centers, discipline based projects, and /or specialists within the community. Next, teachers can strive to integrate content in the arts more fully by planning lessons about the arts so that students are involved in the arts in purposeful ways. Planning needs to be grounded in respected teaching and learning theories that include recent brain research and arts related research studies based on Gardner's multiple intelligences, Erickson's life stages, Piaget's developmental stages, Maslow's hierarchy of needs, Bloom's taxonomy, and the creative process of problem solving.

If schools were structured on brain research, daily arts exposure would become integral to every student's education. Dance should be seen as an authentic avenue for allowing students to learn kinesthetically by using movement that is essential to brain development. Ideally students would be exposed to dance forms and patterns in the other art forms like music and drama as well as units within physical education classes.

The committee researched the national and other state fine arts standards in designing this document. Groups within our state such as the writing committee, dance school teachers, and artists on rosters of the ND Council on the Arts may be contacted as persons to provide further resources and support. Educators will observe that the examples of specific knowledge are supported by sample activities. Although activities are number to correspond to a particular benchmark, they may also address additional benchmarks.

Every educator has opportunities to enhance and enrich learning through the arts. These dance standards may be taught concurrently within other disciplines, without sacrificing time, while energizing the curriculum. Empowering students to move in many and varied arenas affords them opportunities for success in life. To have control of ones body enables one to have control of his or her life.

NORTH DAKOTA DANCE ARTS CONTENT STANDARDS

Standard 1: MOVEMENT ELEMENTS*
Students understand movement elements* and skills in dance.

Standard 2: CHOREOGRAPHY
Students understand choreographic principles* processes and structures.

Standard 3: DANCE AND MEANING
Students understand dance as a way to create and communicate meaning.

Standard 4: DANCE AND THINKING SKILLS
Students apply critical and creative thinking skills in dance.

Standard 5: DANCE, HISTORY, AND CULTURE
Students understand the historical development of dance and its relationship to various cultures.

Standard 6: DANCE AND PERSONAL WELLNESS*
Students understand the connection between dance and personal wellness*.

Standard 7: DANCE AND OTHER DISCIPLINES
Students understand the connections between dance and other disciplines.

*** - indicates the word or phrase is defined in the Glossary**

SUMMARY OF GRADES K-4 BENCHMARKS

Standard 1: MOVEMENT ELEMENTS*

Students understand the role of movement elements* and skills in dance.

4.1.1 Use dance elements* to expand movement experiences.
4.1.2 Know boundaries of dance space.
4.1.3 Understand the characteristics of nonlocomotor*/axial* movements.
4.1.4 Understand the characteristics of locomotor* movements in many directions and pathways.
4.1.5 Move to a rhythmic accompaniment and respond to changes in tempo*.
4.1.6 Understand the characteristics of balance and proper alignment*.
4.1.7 Understand how body parts and joints are used in movement.
4.1.8 Use kinesthetic* awareness, concentration, and focus in performing movement skills.

Standard 2: CHOREOGRAPHY

Students understand choreographic principles*, processes, and structures.

4.2.1 Understand the characteristics of a movement sequence.
4.2.2 Understand how improvisation* is used to discover and invent movement.
4.2.3 Understand the characteristics of a dance phrase* that is repeated and/or varied.
4.2.4 Know how to use the characteristics of solo and group dance to create whole compositions.

Standard 3: DANCE AND MEANING

Students understand dance as a way to create and communicate meaning.

4.3.1 Communicate ideas using movement.
4.3.2 Know how dance is similar to and different from other forms of movement.

Standard 4: DANCE AND THINKING SKILLS

Students apply critical and creative thinking skills in dance.

4.4.1 Know that a variety of strategies can be used to solve movement problems.
4.4.2 Understand how various dance styles are similar to and different from one another.

Standard 5: DANCE, HISTORY, AND CULTURE

Students understand the historical development of dance and its relationship to various cultures.

4.5.1 Know the characteristics of multicultural dance forms.
4.5.2 Understand the role and purpose of dance in various cultures.
4.5.3 Know characteristics of the forms of theatre dance*.
4.5.4 Know and apply proper audience etiquette.
4.5.5 Know dances unique to local geographic region.

Standard 6: DANCE AND PERSONAL WELLNESS*

Students understand the connection between dance and personal wellness*.

4.6.1 Know healthy practices that enhance the ability to dance.
4.6.2 Understand the importance of warming up and cooling down the body.

Standard 7: DANCE AND OTHER DISCIPLINES

Students understand the connections between dance and other disciplines.

4.7.1 Know how to use dance concepts to enhance understanding of other academic disciplines.

Grades K-4

Standard 1: MOVEMENT ELEMENTS*

Students understand the role of movement elements* and skills in dance.

Benchmarks	
4.1.1	Use dance elements* to expand movement experiences.
4.1.2	Know boundaries of dance space.
4.1.3	Understand the characteristics of nonlocomotor*/axial* movements.
4.1.4	Understand the characteristics of locomotor* movements in many directions and pathways.
4.1.5	Move to a rhythmic accompaniment and respond to changes in tempo*.
4.1.6	Understand the characteristics of balance and proper body alignment*.
4.1.7	Understand how body parts and joints are used in movement in tandem and in isolation.
4.1.8	Use kinesthetic* awareness, concentration, and focus in performing movement skills.

Examples of Specific Knowledge that Support the Standard and Benchmarks	
4.1.1	dance elements* (e.g., time, space and energy)
4.1.2	movement boundaries (e.g., personal space, space of others, relation to general space)
4.1.3	nonlocomotor*/axial* movements (e.g., flexion, extension, bend, stretch, twist, swing), body shapes, lines, angles, curves
4.1.4	locomotor* movements (e.g., walk, run, leap, hop, jump, gallop, skip, slide) locomotor* directions (e.g., forward, backward, sideways, diagonally, circular)
4.1.5	rhythmic accompaniment (e.g., drumbeat, voice, music)
4.1.6	balance concepts (e.g., on and off center*)
4.1.7	anatomical concepts (e.g., abduction/adduction*, ball and socket, hinges)
4.1.8	fine and gross motor movement awareness, control, and memory*

Examples of Activities that Support the Standard and Benchmarks	
4.1.1	Students establish their own personal bubble, island, or home spot. Staying on their spot, students experiment when given verbal cues by the instructor such as height, width, level, and turning.
4.1.2	Students walk freely throughout the dance space without touching each other. As the space is cut in half, then in quarter, students note the differences in personal and general space. They discuss how their personal feelings (e.g., freedom and excitement versus fear of collision) differed when moving in the large space versus the small space.

Examples of Activities that Support the Standard and Benchmark

4.1.3 Students pretend one body part (e.g., right foot) is stuck to the floor and explore the space around them using flexion (bend), extension (straight), twist, swing, shake, etc.

4.1.4 Equal numbers of students are grouped into relay-style lines. They practice locomotor* patterns while moving across the floor as specified by the instructor, matching drumbeats or music accompaniment. Various pathways such as straight, zigzag or curved can also be used to travel from one side of the general space to the other side.

4.1.5 Students walk, run, hop, and jump through the dance space as the teacher or a student keeps a steady beat on a drum (homemade or purchased). (To help students practice matching movement to a beat, the drummer varies the tempo.)

4.1.6 Students view a demonstration of perfect alignment given by a well-trained ballet dancer or ballet teacher. The dancer or ballet teacher demonstrates techniques, like "spotting," that dancers use to practice balancing.

4.1.7 Using a skeleton, perhaps borrowed from the biology department, students examine the structure and movement of ball and socket joints of the body. They summarize what they learned by drawing a picture and/or writing a short paragraph. They prepare a set of questions to ask a physician who is invited to speak to the class about limitations of joints and how to prevent and treat injuries to them. After the presentation, they add to their summary.

4.1.8 Students work in pairs, with one acting as the "sculptor" and the other acting as the "clay." Partner A then sculpts partner B into positions representing various curriculum concepts like dinosaurs, letters, shapes, etc. When the "sculptors" finish, they take on a new role as museum visitors. They enter the "museum" and view the sculptures. When the museum closes, sculptures come to life and dance as the object until "sun up" (e.g., a cue from the teacher to stop) when they return to their original positions. To end the activity, the class discusses body awareness, kinesthesia, concentration, and movement memory*skills.

Standard 2: CHOREOGRAPHY

Students understand choreographic principles*, processes, and structures.

Benchmarks

4.2.1	Understand the characteristics of a movement sequence.
4.2.2	Understand how improvisation* is used to discover and invent movement.
4.2.3	Understand the characteristics of a dance phrase* that is repeated and/or varied.
4.2.4	Know how to use the characteristics of solo and/or group dance to create whole compositions.

Examples of Specific Knowledge that Support the Standard and Benchmarks

4.2.1	sequence (i.e., beginning, middle, and end)
4.2.2	improvisation (e.g., original movement study* ideas, problem solving)
4.2.3	variation, repetition (e.g., time, space, and force/energy)
4.2.4	techniques (e.g., copy, lead, follow, echo, mirror, and shadow)

Examples of Activities that Support the Standard and Benchmarks

4.2.1	Students choreograph a beginning, middle, and end using story concepts studied in language arts (e.g., "Jack and the Beanstalk"). Students tell the story using movement only. Characters are identified by styles unique to their personalities. Others view the story to be certain all parts are clear and that characters speak through movement at the appropriate times.
4.2.2	From a container, students draw slips of paper on which assignments are written The student uses improvisation to act out the assignment. Examples of assignments include "move like bacon frying in a pan" and " move like a shy shark."

4.2.3	Students explore movement suggested by African rhythms. They organize themselves into "tribes," each with a distinctive pattern. In specified group spaces, tribes form spatial relationships (e.g., circles, squares, triangles). Movements signifying two to three animal motifs (e.g., elephant trunk rotations and giraffe tiptoe steps) are presented to the audience. Groups use a circle to signify the ritual of the hunt for food or the medicine man's explanation of a quest in which everyone follows the leader. Tribes return to the home circle for the celebration following the hunt or quest. Students exit the space as they entered. "Lion King" music works well for this activity.
4.2.4	Students are grouped in pairs with partner A acting as the leader and partner B acting as the follower. Partner A performs a movement and Partner B copies and shadows Partner A from behind. Then the partners face one another and Partner B simultaneously mirrors Partner A's movement. After a period of time, the partners switch roles. (*Note: Slow instrumental music works well for this activity.*)

Standard 3: DANCE AND MEANING

Students understand dance as a way to create and communicate meaning.

Benchmarks

4.3.1 Communicate ideas using movement.
4.3.2 Know how dance is similar to and different from other forms of movement.

Examples of Specific Knowledge that Support the Standard and Benchmarks

4.3.1 visual interpretation, dancer's interpretation, audience reaction
4.3.2 movement ideas (e.g., sports, machines, animals, nature, and everyday gestures such as wave, scratch, high-five, gesturing, plies, walking, running, jumping, robotic)

Examples of Activities that Support the Standard and Benchmarks

4.3.1 Students play and move in a "charade-like" guessing game with a previously agreed upon theme (e.g., sports, occupations, animals at zoo). They take turns. The class discusses the performances and the reaction to the performance.

4.3.2

4.3.1 The class reads *The Snowy Day* by E. Keats and discusses the different activities Peter experiences. The students interpret and act out the story line as the teacher reads the story again.

4.3.2 Students derive a movement idea from a favorite toy, exploring how that toy might move if it "came alive" in the toy store. The teacher or a student acts as the toy maker who fixes the toys and sets them on the shelf. The toy maker falls asleep and the toys come to life. [*Note: Use appropriate music (e.g., "Nutcracker")*].

Standard 4: DANCE AND THINKING SKILLS

Students apply critical and creative thinking skills in dance.

Benchmarks

4.4.1 Know that a variety of strategies can be used to solve movement problems.
4.4.2 Understand how various dances are similar to and different from one another.

Examples of Specific Knowledge that Support the Standard and Benchmarks

4.4.1 scientific method of problem solving*, chance* problem solving
4.4.2 elements*, styles, tempo*, dynamics*

Examples of Activities that Support the Standard and Benchmarks

4.4.1 Students mirror jumps performed by the leader. After discussing body parts used and different ways of jumping, students problem solve to invent names for the different jumps. (*Note: Styles of jumping are dictated by body types and students' individual physical development.*)

4.4.2 Students practice simple dances such as the Mexican Hat Dance or Danish Dance of Greeting. They experiment with ways to vary the dances (e.g., fast/slow, heavy/light, silly/serious). The students offer suggestions for other variations.

Standard 5: DANCE, HISTORY, AND CULTURE

Students understand the historical development of dance and its relationship to various cultures.

Benchmarks	
4.5.1	Know the characteristics of multicultural dance forms.
4.5.2	Understand the role and purpose of dance in various cultures.
4.5.3	Know characteristics of the forms of theatre dance*.
4.5.4	Know and apply proper audience etiquette.
4.5.5	Know dances unique to own geographic region.

Examples of Specific Knowledge that Support the Standard and Benchmarks	
4.5.1	the roles of historical and cultural context (e.g., Flamenco, Hawaiian, Tahitian, Balinese, Native American, etc.)
4.5.2	ritual, ceremony, spirituality, entertainment, socialization
4.5.3	ballet*, modern*, jazz*, tap, drama elements
4.5.4	good behavior, manners, self control, respect for others
4.5.5	Native American, Scandinavian, Ukrainian, Czechoslovakian dances

Examples of Activities that Support the Standard and Benchmarks

4.5.1 Students invite a member (or members) of the Ukrainian Institute to demonstrate Ukrainian dance and to explain how dance relates to the history and culture of the Ukrainian people. Students summarize what they learned about the characteristics of Ukrainian dance and the relationship between culture and dance. Other cultural groups, such as Native Americans, could also be invited.

4.5.2 Students discuss the meaning of ritual* by discussing activities that everyone in the class may experience daily (e.g., waking up, stretching, dressing, eating breakfast, brushing teeth, combing hair, packing lunch, walking to school, saying Pledge of Allegiance). They create movements that exemplify those activities. They make a ritual* pattern by repeating each movement in a sequence. They repeat the pattern until it is familiar. Students explore different ways to vary the energy and the dynamics of the movement study*.

Examples of Activities that Support the Standard and Benchmarks

4.5.2 Students learn part of a ritual* dance by inviting a member of another culture (e.g., Native American, Ukrainian) to their class to demonstrate ritual* dances of his/her culture. As an extension of the lesson, students make up and perform ritual movements celebrating important events in their own families or schools.

4.5.3 Students invite a local dance instructor to class to introduce the basic techniques of classical ballet including turnout*, positions of the feet, alignment, and examples some of the first barre exercises ie. plie*, tendu*, and rond de jambe*. As an alternative, or in addition, they view an elementary video on ballet technique. (*Note: Rather than ballet, basic tap or jazz could be the focus of this activity.*) They summarize what they learned about the characteristics of ballet in a written or oral format.

4.5.4 Students devise a list of rules for proper audience etiquette. Working in groups, they make posters to illustrate the rules. They post their work for the benefit of all in the school building. The class reviews the list of rules before each school assembly.

4.5.5 Students select an area of the state and discuss the movement unique to that area. For example, they might choose one of the following: Native American Pow Wow ritual dance; Norwegian folk dance at the Norsk Hostefest in Minot area; Icelandic folk dance in the Pembina Walhalla area; Ukrainian and Czech cultural dance in the Dickinson area. This activity could be extended to include dances unique to other areas in the United States.

Standard 6: DANCE AND PERSONAL WELLNESS*

Students understand the connection between dance and personal wellness*.

Benchmarks

4.6.1	Know healthy practices that enhance the ability to dance.
4.6.2	Understand the importance of preparation and care of the body for dance.

Examples of Specific Knowledge that Support the Standard and Benchmarks

4.6.1	diet, exercise, injury prevention, safety concept
4.6.2	warm up*, cool down*, stretching, strength training and flexibility training

Examples of Activities that Support the Standard and Benchmarks

4.6.1	Students discuss flexibility and the importance of warming up muscle groups. They bend and touch their toes and stand back up. They reach for their toes without bending their knees and then discuss how working to improve flexibility will help prevent injury while moving or dancing.
4.6.2	Students feel the beating of their hearts. Then, to music of the teacher's choice, students bend, stretch, skip, gallop, slide, hop, jump, and leap. Immediately after, they place their hand on their chest to feel their heart again. Students discuss the increase in their heart rate and how dance is a heart-healthy activity.

Standard 7: DANCE AND OTHER DISCIPLINES

Students understand the connections between dance and other disciplines.

Benchmarks

4.7.1	Know how to use dance concepts to enhance understanding of concepts in other disciplines.

Examples of Specific Knowledge that Support the Standard and Benchmarks

4.7.1	spacial relationships, limitation of object movement, exaggeration of movements, interaction of movement

Examples of Activities that Support the Standard and Benchmarks

4.7.1	Working in groups of four, students plan how they will use their bodies to move through a brief demonstration of the following laws of motion* concepts: gravity, momentum, inertia, action/reaction, and pendulum. Each group presents its demonstration to the rest of the class. After observing groups, evaluate the performing group's work.
4.7.1	Working in groups of 4, students randomly select a math sentence (e.g., 4+4 = 8, 0+1 = 1, 3 x 4 = 12) from a container. In their groups, students plan how to construct a movement pattern to depict the sentence. Each group demonstrates its math sentence while fellow classmates use their mental math skills to formulate the math sentence demonstrated.

SUMMARY OF GRADES 5-8 BENCHMARKS

Standard 1: MOVEMENT ELEMENTS*

Students understand the role of movement elements and skills in dance.

8.1.1 Understand the characteristics of various dance movements and the underlying principles common to all movement.
8.1.2 Know basic dance steps, body positions, and spatial patterns for dances from various styles or traditions.
8.1.3 Understand the process of transferring a spatial pattern from the visual to the kinesthetic*.
8.1.4 Understand the process of transferring a rhythmic pattern from auditory to kinesthetic*.
8.1.5 Know a range of dynamics/movement qualities.
8.1.6 Use kinesthetic* awareness, concentration, and focus in performing movement skills.
8.1.7 Use dance vocabulary to describe the action and movement elements* in a dance.

Standard 2: CHOREOGRAPHY

Students understand choreographic principles*, processes, and structures.

8.2.1 Understand the relationship of principles of creative design to dance.
8.2.2 Understand the significance of the processes of reordering* and chance*.
8.2.3 Understand the importance of dance structures or forms.
8.2.4 Understand the importance of working cooperatively in a small group during the choreographic process.
8.2.5 Know partner dance skills.
8.2.6 Know performance* etiquette and stage terms.

Standard 3: DANCE AND MEANING

Students understand dance as a way to create and communicate meaning.

8.3.1 Understand the difference between pantomiming* and miming*.
8.3.2 Understand how different accompaniments can affect the meaning of dance.
8.3.3 Communicate feelings, ideas, and needs through dance.

Standard 4: DANCE AND THINKING SKILLS

Students apply critical and creative thinking skills in dance.

8.4.1 Solve movement problems.
8.4.2 Know the critical elements that contribute to a dance in terms of space, time, and force.
8.4.3 Know the possible aesthetic criteria* for evaluating dance.

Standard 5: DANCE, HISTORY, AND CULTURE

Students understand the historical development of dance and its relationship to various cultures.

8.5.1 Know the similarities and differences in steps and movement styles from various cultures.
8.5.2 Know social and theatrical dances from a broad spectrum of 20th Century America.
8.5.3 Know the role of dance in various cultures and time periods.
8.5.4 Know appropriate audience response to dance performances*.

Standard 6: DANCE AND PERSONAL WELLNESS*

Students understand the connection between dance and personal wellness*.

8.6.1 Know strategies to prevent dance injuries.
8.6.2 Understand the value of personal health goals for dance improvement.

Standard 7: DANCE AND OTHER DISCIPLINES

Students understand the connections between dance and other disciplines.

8.7.1 Know how various dance concepts and principles relate to other disciplines.
8.7.2 Know the aesthetic impact of performance*.

Grades 5-8

Standard 1: MOVEMENT ELEMENTS*

Students know and understand movement elements* and skills in dance.

Benchmarks:

8.1.1	Understand the characteristics of various dance movements and the underlying principles common to all movement.
8.1.2	Know basic dance steps, body positions, and spatial patterns for dances from various styles or traditions.
8.1.3	Understand the process of transferring a spatial pattern from the visual to the kinesthetic*.
8.1.4	Understand the process of transferring a rhythmic pattern from auditory to kinesthetic*.
8.1.5	Know a range of dynamics/movement qualities.
8.1.6	Use kinesthetic* awareness, concentration, and focus in performing movement skills.
8.1.7	Use dance vocabulary to describe the action and movement elements* in a dance.

Examples of Specific Knowledge that Support the Standard and Benchmarks

8.1.1	alignment*, balance, initiation of movement, articulation of isolated body parts, elevation and landing, fall and recovery
8.1.2	ballet*, modern*, folk*, tap, jazz*
8.1.3	patterning, change of direction, space concepts, traveling
8.1.4	rhythm, steady beat, listening, broker beat
8.1.5	sustained*, vibratory*, swing*, percussive*
8.1.6	repetition, memory, and discipline
8.1.7	elements*, dance forms, qualities, and aesthetics

Examples of Activities that Support the Standard and Benchmarks

8.1.1	Upon an agreed verbal cue, students move freely in space and then freeze with a specific body part on the floor. The students discuss the role of balance and articulation of the body in this activity.
8.1.2	Students learn the hustle, a popular line dance, or the Macarena. Students invent their own social dance made up of very simple steps based on a popular music piece.

Examples of Activities that Support the Standard and Benchmarks

8.1.3 Students are grouped in pairs. Each student uses four curved and straight lines on paper to create a movement map. Partners exchange papers and move through the map appropriately.

8.1.4 Students create a movement study in partner. As one partner moves, the other partner accompanies his/her movement.

8.1.5 Students learn the basic conga step (e.g., three walks and a hop or touch) and then add two to four step touches as a variation to the basic step. Students formulate groups that execute the original steps and variations. They add on various group steps to complete a class project.

8.1.6 Students learn the basic swing pattern (e.g., slow, slow, quick, quick). They experiment with one and two hand hold turns while maintaining the foot pattern. Students then share their solutions.

8.1.7 Students take a field trip to a construction site and observe machinery at work. They describe the elements of force, space, and energy used by machines and transfer to dance.

Standard 2: CHOREOGRAPHY

Students understand choreographic principles*, processes, and structures.

Benchmarks

8.2.1	Understand the relationship of principles of creative design to dance.
8.2.2	Understand the significance of processes of reordering* and chance*.
8.2.3	Understand the importance of dance structures or forms.
8.2.4	Understand the importance of working cooperatively in a small group during the choreographic process.
8.2.5	Know partner dance skills.
8.2.6	Know performance* etiquette and stage terms.

Examples of Specific Knowledge that Support the Standard and Benchmarks

8.2.1	rhythm, repetition, emphasis, harmony, contrast, unity, variety, balance
8.2.2	sequence, pattern, variations
8.2.3	AB*, ABA*, canon*, call and response*/antiphonal* and narrative*
8.2.4	integration of self with others, self inspiration, feeling and expressiveness, socialization, meeting challenges, taking risks, self-discipline, working with others, respecting others and self
8.2.5	creating contrasting and complementary shapes (e.g., geometric, nature, letters, numbers)
8.2.6	manners on stage, stage left, stage right, upstage, down stage, and center stage

Examples of Activities that Support the Standard and Benchmarks

8.2.1	After hearing the legend of the American Love Flute found in Bryan Burton's *Moving within the Circle*, p. 89, students choreograph the feelings of the characters with authentic flute music. Characters include a reluctant maiden who is loved by a young man who seeks the advice of a medicine man. The young man is sent on a quest and returns with a flute made from a tree struck by lightning. He plays the flute outside the tent of his beloved. The maiden exits from the lodge and opens her courting blanket.

Examples of Activities that Support the Standard and Benchmarks

8.2.2	Divide students into lines. Create a sequence of movement (ie. Hop, hop, turn, shuffle*). Ask students to move across the room in this manner, repeating the sequence to create a pattern. Allow students to repeat the process with their own creative variations.
8.2.3	Students select a simple ABA form of music like "Bye Bye Bye" by Nsync and as a group create a movement pattern for the chorus. Verses are created by individuals or groups. Combine chorus and verses to complete the composition with or without the music accompaniment.
8.2.4	Students compare the "Pied Piper of Hamlin" who guaranteed ridding a town of rats, to "Kokopelli" who was a mythical being who was important in rituals* guaranteeing rain. They use these stories to portray the follow-the-leader style of the Piper and the ritualistic dance of Kokopelli.
8.2.5	Discuss shapes in the world. Organize the students into small groups of 3-4. Together form shapes found in nature, letters, numbers and geometry. Allow students to view interesting and unique creations.
8.2.6	Giving students stage directions, have entire groups move with various movement qualities (ie. sustained or vibratory) to stage areas called by the teacher. Randomly create movement cards for small groups and have students move to each area on their own. Add new age music like Windham Hill.

Standard 3: DANCE AND MEANING

Students understand dance as a way to create and communicate meaning.

Benchmarks	
8.3.1	Understand the difference between pantomiming* and miming*.
8.3.2	Understand how different accompaniments can affect the meaning of dance.
8.3.3	Communicate feelings, ideas, and needs through dance.

Examples of Specific Knowledge that Support the Standard and Benchmarks	
8.3.1	abstracting a gesture, creating a gesture
8.3.2	sound, music, spoken text
8.3.3	rejection, stress, anxiety, euphoria

Examples of Activities that Support the Standard and Benchmarks	
8.3.1	Students work in groups to choose an idea signifying opposites and then present one using pantomime and one using mime.
8.3.2	In small groups, students generate a list of sounds (e.g., cough, sneeze, laugh, snort). Students interpret five sounds through a movement sequence. Students compare the different interpretations of movement based on the style of the sound executed.
8.3.3	With musical accompaniment, individual students, wearing various costume pieces, move through space interpreting feelings generated by the costume pieces.

Standard 4: DANCE AND THINKING SKILLS

Students apply critical and creative thinking skills in dance.

Benchmarks	
8.4.1	Solve movement problems.
8.4.2	Know the critical elements that contribute to a dance in terms of space, time, and force.
8.4.3	Know the possible aesthetic criteria* for evaluating dance.

Examples of Specific Knowledge that Support the Standard and Benchmarks	
8.4.1	multiple solutions, solution choice, justification
8.4.2	shape, pathways, rhythm, tempo*, movement qualities
8.4.3	personal reaction, justification

Examples of Activities that Support the Standard and Benchmarks

8.4.1 Students discuss the ways body parts can be open in abduction* and closed in adduction*. Pairs of students number off as Person 1 and Person 2. Person 1 moves and freezes with arms, legs or both in abduction*. Person 2 complements this person by moving near to close in the space. Person 1 next moves and freezes with same parts in adduction* and Person 2 surrounds or complements the position of Person 1 with abduction*. To extend the activity, vary the pathways.)

8.4.2 Students discuss safe ways of pushing and pulling a partner using variations of space, time or energy. They create a composition together. Use the same piece of music for the entire class and discuss the many variations using the critical elements.

8.4.3 Half of the class performs a movement sequence, while the other half of the class serves as the audience. The audience discusses and critiques the performance. Switch roles and repeat the process with the second half of the class.

Standard 5: DANCE, HISTORY, AND CULTURE

Students understand the historical development of dance and its relationship to various cultures.

Benchmarks	
8.5.1	Know the similarities and differences in steps and movement styles from various cultures.
8.5.2	Know social and theatrical dances from a broad spectrum of 20th Century America.
8.5.3	Know the role of dance in various cultures and time periods.
8.5.4	Know appropriate audience response to dance performances*.

Examples of Specific Knowledge that Support the Standard and Benchmarks	
8.5.1	folk* dances, classical* dances
8.5.2	jazz*, tap, Charleston, conga, swing*, jitterbug*
8.5.3	dance war*, hip-hop*, rock and roll, liturgical, ceremonial
8.5.4	age-appropriate behavior (e.g., eye contact, body control, silence, no cameras, no food or drink)

Examples of Activities that Support the Standard and Benchmarks	
8.5.1	Students invite dance specialists or students from other countries (for example, Ukrainian and African) to demonstrate movement styles from other countries. They discuss the similarities and differences of the styles. (Use videos if community resources are not available.)
8.5.2	Students make a timeline of social or theatrical dance in the 20th Century. They divide into small groups and each group creates a movement inspired by the particular era. Students combine the different eras in order to perform a sequence of dance history in 20th Century America. They add music appropriate to each era.
8.5.3	Using Bette Midler's song, "From a Distance," as a springboard to a liturgical dance, students dance the drama portrayed in the song.
8.5.4	Students compare audience behavior at a basketball game with behavior at a professional dance concert. They devise a list of etiquette for appropriate behavior at a dance concert. Half of the class performs a prepared dance movement, while the remainder of the class practices the agreed-upon audience etiquette.

Standard 6: DANCE AND PERSONAL WELLNESS*

Students understand the connection between dance and personal wellness*.

Benchmarks

8.6.1 Know strategies to prevent dance injuries.
8.6.2 Understand the value of personal health goals for dance improvement.

Examples of Specific Knowledge that Support the Standard and Benchmarks

8.6.1 how to create personal dance warm-up* techniques
8.6.2 characteristics of personal goals (e.g., specific, measurable, attainable, realistic, time-driven)

Examples of Activities that Support the Standard and Benchmarks

8.6.1 Fourteen students are selected to demonstrate information about the spine. Each of the selected students is given a card with a role to play and a way to move (i.e., seven are designated as "cervical vertebrae" that move as tall, stretching shapes; five are designated as "lumbar vertebrae" that move in a wide, heavy shape; one is designated as the "sacrum*" and the last as the "coccyx*." Both of these move in "crazy" ways.) The remaining students in the class are asked to observe the demonstration carefully and note the number of students in each role and the way each role moves. All the students begin outside of the space and dance to a line of tape on the floor that represents the spine. The leader (i.e., the teacher or a student) calls out "cervical vertebrae" and those students move to the spine in the designated way. The leader then calls out "lumbar vertebrae*" and the five dancers move to the spine in the appropriate way. Last, the leader calls out "sacrum*" and "coccyx*" and two dancers move in crazy ways to the spine. Students identify that the number of dancers and the way they move to the spine is how those particular vertebrae move and are numbered. Students discuss the importance of spinal function and ways to prevent spine injuries.

8.6.2 Students identify the joints of the body from a poster and work in pairs on joint isolation movements. They develop a plan to increase their joint flexibility and describe how their plan will help them improve their dance.

Standard 7: DANCE AND OTHER DISCIPLINES

Students understand the connections between dance and other disciplines.

Benchmarks

8.7.1 Know how various dance concepts and principles relate to other disciplines.
8.7.2 Know the aesthetic impact of performance*.

Examples of Specific Knowledge that Support the Standard and Benchmarks

8.7.1 repetition, contrast, focal point, emphasis
8.7.2 live, video, television, computerized, photography

Examples of Activities that Support the Standard and Benchmarks

8.7.1 Students choose a dance style to research for portfolio writing. Students address the following questions and activities in their writing:

- What historical or social events correlated with the dance style?
- How does the selected dance style compare and contrast with another style (assigned by the teacher)?
- What unanswered questions do you have about the topic?

8.7.1 Students select an area of the world and discuss the movement unique to that area. For example, they might discuss folk* dance steps, Chinese traditional dance, Appalachian clogging, Polynesian Hula, or Liturgical dance.

8.7.2 Students find various photographs or pictures from magazines of sports figures in action, (e.g., a baseball player batting). A discussion of the aesthetic appeal of the photos follows. Students freeze in a pose depicted in the photographs. Students move in slow motion to appropriate music like "Chariots of Fire" into 3 or 4 additional photos. Half performs as the other half of the class addresses the visual appeal of the photos.

SUMMARY OF GRADES 9-12 BENCHMARKS

Standard 1: MOVEMENT ELEMENTS*

Students understand the role of movement elements* and skills in dance.

12.1.1 Use appropriate technique in dance.
12.1.2 Know complex steps and patterns from various dance styles and traditions.
12.1.3 Understand the importance of using various complex time elements.
12.1.4 Understand the principles governing combinations and variations in a broad, dynamic range.
12.1.5 Understand why it is important to project* in dance.

Standard 2: CHOREOGRAPHY

Students understand choreographic principles*, processes*, and structures*.

12.2.1 Understand the importance of structures and forms of movement.
12.2.2 Understand the use of improvisation to generate movement.

Standard 3: DANCE AND MEANING

Students understand dance as a way to create and communicate meaning.

12.3.1 Understand how movement choices are used to relate to abstract ideas and themes in dance.
12.3.2 Understand how interpretation of dance can be influenced by personal experience.

Standard 4: DANCE AND THINKING SKILLS

Students apply critical and creative thinking skills in dance.

12.4.1 Establish a set of aesthetic criteria* for evaluation.
12.4.2 Formulate and answer aesthetic questions.

Standard 5: DANCE, HISTORY, AND CULTURE

Students understand the historical development of dance and its relationship to various cultures.

12.5.1 Know the similarities and differences among various contemporary theatrical forms of dance.
12.5.2 Know dance pioneers as an index to the artistic and social values of civilization.
12.5.3 Understand how dance and dancers are portrayed in contemporary media.
12.5.4 Know the traditions and techniques of classical* dance forms.

Standard 6: DANCE AND PERSONAL WELLNESS*

Students understand the connection between dance and personal wellness*.

12.6.1 Know how lifestyle choices affect dancers.
12.6.2 Understand the significance of historical and cultural images of the body in dance.

Standard 7: DANCE AND OTHER DISCIPLINES

Students understand the connections between dance and other disciplines.

12.7.1 Know how dance is similar to and different from other disciplines.
12.7.2 Know how technology can be used to reinforce, enhance, or alter dances.

Standard 1: MOVEMENT ELEMENTS*

Students know and understand movement elements* and skills in dance.

Benchmarks

12.1.1	Use appropriate technique in dance.
12.1.2	Know complex steps and patterns from various dance styles and traditions.
12.1.3	Understand the importance of using various complex time elements.
12.1.4	Understand the principles governing combinations and variations in a broad, dynamic range.
12.1.5	Understand why it is important to project* in dance.

Examples of Specific Knowledge that Support the Standard and Benchmarks

12.1.1	skeletal alignment*, body part articulation, strength, flexibility, agility, and coordination in locomotor* and nonlocomotor*/axial* movements
12.1.2	ballet*, modern*, folk*, jazz*, social
12.1.3	duple and triple meter, tempo* variations
12.1.4	sustained*, percussive*, vibratory*, swing*
12.1.5	stage presence, performance* quality, positive sense of self

Examples of Activities that Support the Standard and Benchmarks

12.1.1	Using appropriate music or drum beat, students demonstrate rhythmic acuity. The beat can be placed into various parts of the body and accents can vary within the measures. Students translate the musical phrase into a movement phrase.
12.1.2	Students invite a folk dance specialist to visit the class and demonstrate folk technique. They practice the steps of a complex folk pattern based on ethnicity that the specialist teaches them.
12.1.3	Students design a commercial with a strong dance element.
12.1.4	Students execute a golf swing and convert it to the qualities of movement (e.g., sustained, percussive, vibratory, or swing). The students generalize the concepts to other sports (e.g., bowling, baseball) and create compositions.

12.1.5	Students watch a video clip of a GAP commercial and one from "West Side Story." They compare the two, looking for similarities in confidence level and qualities that project.

Grades 9-12

Standard 2: CHOREOGRAPHY

Students understand choreographic principles*, processes*, and structures*.

Benchmarks

12.2.1 Understand the importance of structures and forms of movement.
12.2.2 Understand the use of improvisation to generate movement.

Examples of Specific Knowledge that Support the Standard and Benchmarks

12.2.1 palindrome*, theme and variation, rondo*, round and contemporary forms
12.2.2 movement motif*, synthesis of creative design elements

Examples of Activities that Support the Standard and Benchmarks

12.2.1 Using the musical form of the round, students complete a dance study to music like, "Are you Sleeping?"

12.2.2 Students choreograph a duet to "Dueling Banjos" as an echo dance, using tap as the medium.

Standard 3: DANCE AND MEANING

Students understand dance as a way to create and communicate meaning.

Benchmarks	
12.3.1	Understand how movement choices are used to demonstrate abstract ideas and themes in dance.
12.3.2	Understand how interpretation of dance can be influenced by personal experience.

Examples of Specific Knowledge that Support the Standard and Benchmarks	
12.3.1	isolation, relationships, poverty, hope, love, minimal, closed, inverted, opposites
12.3.2	environment, personal feelings, skill, ability, culture

Examples of Activities that Support the Standard and Benchmarks	
12.3.1	Students concentrate on an image of something they do not like. The teacher presents statements to help the students focus on the image (e.g., "Let the image be over your head, on your shoulders or back, pushing you down. Where do you feel it? Make contact with it. Try to get rid of it. Let it move on its own.") Students discuss how these images create movement-based feelings in the dancer.
12.3.2	Divide the class into two groups, one that performs and one that observes. Students in the performing group take a position in different parts of the room. They recreate a personal scenario (e.g., they are in a dangerous situation and there is no place to hide) by moving around the room in an appropriate manner (e.g., running, freezing, and ducking). They experiment with clusters and vary the energy with which they engage. (They let the energy grow in intensity and develop in any way and find its own ending.) Then the two groups switch roles. After both groups have had a chance to perform, the students form small groups and discuss what they observed and how they think personal experience influences dance.

Grades 9-12

Standard 4: DANCE AND THINKING SKILLS

Students apply critical and creative thinking skills in dance.

Benchmarks	
12.4.1	Establish a set of aesthetic criteria* for evaluation.
12.4.2	Formulate and answer aesthetic questions.

Examples of Specific Knowledge that Support the Standard and Benchmarks	
12.4.1	self evaluation, evaluation of others
12.4.2	What do the students need to know? What did you feel? What did the dance communicate?

Examples of Activities that Support the Standard and Benchmarks	
12.4.1	Students view videos of two different dance soloists and identify the aesthetic criteria* in both dances. They evaluate and compare the performances in relation to the criteria.
12.4.2	Students make a list of aesthetic qualities developed during dance training. They discuss how these qualities would apply to a variety of careers.

Standard 5: DANCE, HISTORY, AND CULTURE

Students understand the historical development of dance and its relationship to various cultures.

Benchmarks

12.5.1	Know the similarities and differences among various contemporary theatrical forms of dance.
12.5.2	Know dance pioneers as an index to the artistic and social values of civilization.
12.5.3	Understand how dance and dancers are portrayed in contemporary media.
12.5.4	Know the traditions and techniques of classical* dance forms.

Examples of Specific Knowledge that Support the Standard and Benchmarks

12.5.1	ethnic*, ballet*, modern*, tap, and jazz*
12.5.2	Martha Graham, contract/release; Doris Humphrey, fall/recovery; Isadora Duncan, free-style; Ruth St. Denis and Ted Shawn, oriental; Katherine Dunham, ethnic; etc.
12.5.3	video, television, movies, Internet, technology, Debbie Allen, Gene Kelly, Twyla Tharp
12.5.4	ballet*, Balinese*

Examples of Activities that Support the Standard and Benchmarks

12.5.1	Students watch live or video performances of several musicals (e.g., "King and I", "West Side Story", "Oklahoma", "Phantom of the Opera", "Cats", "42nd Street"). They discuss how dance styles can vary or match while portraying cultures and historical perspective.
12.5.2	Students study and research a modern/ethnic* dance pioneer's contribution to recent dance history (e.g., Martha Graham's contract/release; Doris Humfrey's fall/recovery; Isadora Duncan's free style, Ruth St. Denis and Ted Shawn's oriental, or Katherine Dunham's ethnic). Students create a movement sequence to exemplify the dance pioneer's contribution.
12.5.3	Student use Avid Cinema to produce their own video of a created commercial for television.

Examples of Activities that Support the Standard and Benchmarks

12.5.4 Students research and follow the history of classical ballet* from King Louis XIV to contemporary ballet* (e.g., the work of Twyla Tharp and George Balanchine). They explain the unique technique of ballet* and how it reflected and continues to reflect 17th Century court royalty. They explain how 20th Century ballet is different from 17th Century ballet*.

Standard 6: DANCE AND PERSONAL WELLNESS*

Students understand the connection between dance and personal wellness*.

Benchmarks	
12.6.1	Know how lifestyle choices affect dancers.
12.6.2	Understand the significance of historical and cultural images of the body in dance.

Examples of Specific Knowledge that Support the Standard and Benchmarks	
12.6.1	nutrition, rest and relaxation, training, safety
12.6.2	body types*, media influence, historical trends in body image

Examples of Activities that Support the Standard and Benchmarks

12.6.1 Students interview dance students (in the school) and write an article about the dancer's lifestyle and health habits. They submit the article to the school newspaper for publication.

12.6.1 Students invite a guest speaker to discuss nutrition. From the speaker's presentation, students identify aspects of good and poor nutrition and explain how those aspects might positively or negatively affect one's dancing. (Eating disorders could be a focus of the presentation if appropriate.)

12.6.1 Students learn about rest and relaxation techniques such as breathing patterns, isometric contraction and relaxation of muscles, and cool and stretch principles. They discuss how using these techniques affect a dancer's performance. (Nature Quest music is appropriate as background music. A Yoga instructor or massage therapist might be another resource for this activity.)

12.6.2 Students use the Internet to find pictures of dancers from various times in history for a particular culture or from the same time period but different cultures. They investigate how the images of the body in dance reflect the history or culture.

Standard 7: DANCE AND OTHER DISCIPLINES

Students understand the connections between dance and other disciplines.

Benchmarks

12.7.1 Know how dance is similar to and different from other disciplines.
12.7.2 Know how technology can be used to reinforce, enhance, or alter dances.

Examples of Specific Knowledge that Support the Standard and Benchmarks

12.7.1 characteristics on which dance and other disciplines could be compared
12.7.2 slide presentations, videotapes, computers, scanning, laser, sound, stage, lighting, special effects

Examples of Activities that Support the Standard and Benchmarks

12.7.1 Students invite community speakers to discuss careers related to movement. (Some suggested careers to be featured might be: Artistic Director, Ballet Master/Mistress*, Choreographer*, Stage Director, Costume Designer, Critic, Dance Therapist*, Dance Instructor, Dancer.)

12.7.2 Students create an audio-visual slide presentation to accompany a dance composition. They use acetate sheeting to construct slides to depict a mood or feelings after viewing a contemporary American musical (live or recorded). Students may choose taped musical accompaniment or live instrumental or vocal to play while the slides are shown. Students compare and contrast various reactions.

SUMMARY OF BENCHMARKS BY STANDARD

Standard 1: MOVEMENT ELEMENTS*

Students understand the role of movement elements* and skills in dance.

Grades K-4 Benchmarks

4.1.1	Use dance elements* to expand movement experiences.
4.1.2	Know boundaries of space.
4.1.3	Understand the characteristics of nonlocomotor*/axial* movements.
4.1.4	Understand the characteristics of locomotor* movements in many directions and pathways.
4.1.5	Move to a rhythmic accompaniment and respond to changes in tempo*.
4.1.6	Understand the characteristics of balance and proper alignment*.
4.1.7	Understand how body parts and joints are used in movement.
4.1.8	Use kinesthetic* awareness, concentration, and focus in performing movement skills.

Grades 5-8 Benchmarks

8.1.1	Understand the characteristics of various dance movements and the underlying principles common to all movement.
8.1.2	Know basic dance steps, body positions, and spatial patterns for dances from various styles or traditions.
8.1.3	Understand the process of transferring a spatial pattern from the visual to the kinesthetic*.
8.1.4	Understand the process of transferring a rhythmic pattern from auditory to kinesthetic*.
8.1.5	Know a range of dynamics/movement qualities.
8.1.6	Use kinesthetic* awareness, concentration, and focus in performing movement skills.
8.1.7	Use dance vocabulary to describe the action and movement elements* in a dance.

Grades 9-12 Benchmarks

12.1.1	Use appropriate technique in dance.
12.1.2	Know complex steps and patterns from various dance styles and traditions.
12.1.3	Understand the importance of using various complex time elements.
12.1.4	Understand the principles governing combinations and variations in a broad, dynamic range.
12.1.5	Understand why it is important to project* in dance.

Standard 2: CHOREOGRAPHY

Students understand choreographic principles*, processes, and structures.

Grades K-4 Benchmarks

4.2.1	Understand the characteristics of a movement sequence.
4.2.2	Understand how improvisation is used to discover and invent movement.
4.2.3	Understand the characteristics of a dance phrase that is repeated and/or varied.
4.2.4	Know how to use the characteristics of solo and group dance to create whole compositions.

Grades 5-8 Benchmarks

8.2.1	Understand the relationship of principles of creative design to dance.
8.2.2	Understand the significance of the processes of reordering* and chance*.
8.2.3	Understand the importance of dance structures or forms.
8.2.4	Understand the importance of working cooperatively in a small group during the choreographic process.
8.2.5	Know partner dance skills.
8.2.6	Know performance* etiquette and stage terms.

Grades 9-12 Benchmarks

12.2.1	Understand the importance of structures and forms of movement.
12.2.2	Understand the use of improvisation to generate movement.

Standard 3: DANCE AND MEANING

Students understand dance as a way to create and communicate meaning.

Grades K-4 Benchmarks

4.3.1	Communicate ideas using movement.
4.3.2	Know how dance is similar to and different from other forms of movement.

Grades 5-8 Benchmarks

8.3.1	Understand the difference between pantomiming* and miming*.
8.3.2	Understand how different accompaniments can affect the meaning of dance.
8.3.3	Communicate feelings, ideas, and needs through dance.

Grades 9-12 Benchmarks

12.3.1	Understand how movement choices are used to relate to abstract ideas and themes in dance.
12.3.2	Understand how interpretation of dance can be influenced by personal experience.

Standard 4: DANCE AND THINKING SKILLS

Students apply critical and creative thinking skills in dance.

Grades K-4 Benchmarks

4.4.1	Know that a variety of solutions can be used to solve movement problems.
4.4.2	Understand how various dances are similar to and different from one another.

Grades 5-8 Benchmarks

8.4.1	Solve movement problems.
8.4.2	Know the critical elements that contribute to a dance in terms of space, time, and force.
8.4.3	Know the possible aesthetic criteria* for evaluating dance.

Grades 9-12 Benchmarks

12.4.1	Establish a set of aesthetic criteria* for evaluation.
12.4.2	Formulate and answer aesthetic questions.

Standard 5: DANCE, HISTORY, AND CULTURE

Students understand the historical development of dance and its relationship to various cultures.

Grades K-4 Benchmarks

4.5.1	Know the characteristics of multicultural dance forms.
4.5.2	Understand the role and purpose of dance in various cultures.
4.5.3	Know characteristics of the forms of theatre dance*.
4.5.4	Know and apply proper audience etiquette.
4.5.5	Know dances unique to own geographic region.

Grades 5-8 Benchmarks

8.5.1	Know the similarities and differences in steps and movement styles from various cultures.
8.5.2	Know social and theatrical dances from a broad spectrum of 20th Century America.
8.5.3	Know the role of dance in various cultures and time periods.
8.5.4	Know appropriate audience response to dance performances*.

Grades 9-12 Benchmarks

12.5.1	Know the similarities and differences among various contemporary theatrical forms of dance.
12.5.2	Know dance pioneers as an index to the artistic and social values of civilization.
12.5.3	Understand how dance and dancers are portrayed in contemporary media.
12.5.4	Know the traditions and techniques of classical* dance forms.

Standard 6: DANCE AND PERSONAL WELLNESS*

Students understand the connection between dance and personal wellness*.

Grades K-4 Benchmarks

4.6.1	Know healthy practices that enhance the ability to dance.
4.6.2	Understand the importance of preparation and care of the body for dance.

Grades 5-8 Benchmarks

8.6.1	Know strategies to prevent dance injuries.
8.6.2	Understand the value of personal health goals for dance improvement.

Grades 9-12 Benchmarks

12.6.1	Know how lifestyle choices affect dancers.
12.6.2	Understand the significance of historical and cultural images of the body in dance.

Standard 7: DANCE AND OTHER DISCIPLINES

Students understand the connections between dance and other disciplines.

Grades K-4 Benchmarks

4.7.1	Know how to use dance concepts in other disciplines.

Grades 5-8 Benchmarks

8.7.1	Know how various dance concepts and principles relate to other disciplines.
8.7.2	Know the aesthetic impact of performance*.

Grades 9-12 Benchmarks

12.7.1	Know how dance is similar to and different from other disciplines.
12.7.2	Know how technology can be used to reinforce, enhance, or alter dances.

REFERENCES

Consortium of National Arts Education Associations. (1994). *National standards for arts education: What every young American should know and be able to do in the arts: Music Educators National Conference.*

Forbes, H. (1998). *Creative movement for 3-5 year olds.* Clinton Township, MI: First Steps Press.

Gilbert, A. (1992). *Creative dance for all ages.* National Dance Association.

Grant, J. (1995). *Shake, rattle, & learn: Classroom-tested ideas that use movement for active learning.* Markham, Ontario: Pembroke Publishers

Harris, J., Pittman, A., Waller, M., & Dark, C. (2000). *Dance a while:Handbook for folk, square, contra, & social dance.* Needham Heights, MA: Allyn & Bacon.

Joyce, M. (1980). *First steps in teaching creative dance to children.* Palo Alto, CA: Mayfield Publishing Company.

Joyce, M. (1984). *Dance technique for children.* Palo Alto, CA: Mayfield Publishing Company.

Morgenroth, J. (1987). *Dance improvisation.* Pittsburgh, PA: University of Pittsburgh Press.

Rowan, B. (1994). *Dance and grow. (Developmental dance activities for three-through-eight year-olds).* Pennington, NJ: Princeton Book Company.

Schneer, G. (1994). *Movement improvisation.* Champaign, IL: Human Kinetics Books.

Stinson, S. (1998). *Dance for young children: Finding the magic in movement.* Reston, VI. American Association for Health, Physical Education, Recreation, and Dance.

Utah Department of Education. (1998. *Utah standards for dance.* Utah Department of Education.

Zakkai, J. (1999). *Dance as a way of knowing.*York, MA: Galef Institute: Stenhouse Publishers.

GLOSSARY

AB – A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality.

ABA – A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

Abduction/Adduction –Movement toward the center of the body by a body part as in moving the right leg across the midline causing the hip to fall is abduction and away from the center as in lifting the right hip to the side with the right leg stepping to the side is adduction.

Abstract – To remove movement from a particular or representative context and create a new sequence or dance that retains the essence of the original.

Aesthetic criteria – Standards on which to make judgments about the artistic merit of a work of dance.

Alignment – The relationship of the skeleton to the line of gravity and the base of support.

Antiphonal – See "Call and response."

Axial movement – Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another.

Ballet – A classical dance form which evolved from early European Court dances and forms of entertainment. It moved into professional theatres around 1670.

Body types – Classifications for inherited characteristics such as mesomorph, ectomorph and endomorph that are based on body shape, length of limbs, weight concentration, and location of center of gravity. All body types influence capability for movement.

Call and response – A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.

Canon – Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

Chance – A choreographic process in which elements of dance are specifically chosen and defined but randomly structured to create a dance or movement phrase. The process demands high levels of concentration to deal effectively with free association and surprise structures that appear spontaneously.

Choreographic principles – Using the elements of dance, time, space, and force, the artistic properties of line, shape, form, color, value, space, emphasis, balance, texture, contrast, pattern, unity, harmony, rhythm, movement, and proportion can be explored.

Classical – Dance forms which have been developed into highly stylized structures within a culture. Generally developed within the court or circle of power within a society.

Coccyx - The end bone of the spine, also called the tailbone.

Cool Down - The period set for cooling down the muscles after dancing with easy stretching and relaxation combined.

Dance phrase – A brief sequence of related movement that has a sense of rhythmic completion.

Dance war – Substitute for gang warfare that incorporates competitive dance.

Dynamics - The degree of energy used by the dancer used during the performance.

Elements – Body moving in time, space, energy/force.

Ethnic dances – Exist to express and preserve a particular culture. Some ethnic dances are folk or social dances while others were originally court dances, which played a vital role among the ruling aristocracy in many countries.

Folk - Dances that are usually created and performed by a specific group within a culture. Generally these dances originated outside the courts or circle of power within a society.

Hip Hop - Style of street dancing popular in the 90's.

Improvisation - The process of formulating dances by using spontaneous movement.

Jazz - Popular dance characterized by improvisational, syncopated rhythms, contrapuntal and ensemble work and usually performed to jazz music with similar quality.

Kinesthetic - Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

Laws of motion - Body at rest remains at rest, body in motion remains in motion. For every force there is an equal and opposite force or reaction. Acceleration of a body is directly proportional to the force applied.

Locomotor movement - Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip, slide, and gallop.

Lumbar vertebrae - The section of the spine located above the right above the waist.

Miming - Play a part with mimic gesture and action usually without words.

Modern - An artistic expression which revolutionized concert dance. Modern is based on self-expression and a return to movement, which is natural to the body.

Movement memory - The ability to build on prior movement and retain in long term memory extended dance sequences.

Movement motif - A single movement or a short movement phrase that is developed, manipulated and recurring (i.e. repetition, retrograde, change in movement size, change in tempo, rhythm, or quality).

Movement Study - To apply the mind to the acquisition of movement knowledge through reading and reflection, observation or experiment.

Narrative - Choreographic structure that follows a specific story line and intends to convey specific information through that story.

Nonlocomotor - See "Axial movement."

Off center - Not perfectly balanced; having an axis deviating from the geometrical center.

Palindrome - Choreographic structure like reverse film footage. A language example is wow/mom.

Pantomiming - Expressive movements of a dancer silently communicating an idea.

Percussive - A movement characterized by short, striking motions.

Performance - Formal presentation within the class of the completed movement studies.

Project – Give a positive, self-assured image of one's confidence while dancing.

Reordering - A choreographic process in which known and defined elements (e.g., specific movements, movement phrases) are separated from their original relationship and restructured in a different pattern.

Ritual/Ceremony – A type of activity that can be traced back to prehistoric or primitive times and that was an important part of almost every religion and society. Ceremonies to mark important events such as birth, marriage, coming-of-age, and death involved dance. They may involve a series of basic repetitious movement patterns of a community.

Rond de jambre - Circular motion of the working leg from 1st position through 2nd,3rd, and 4th making a half of a circle.

Rondo - A form in which a sequence of contrasting themes occurs with a return to the first or main theme.

Sacrum - A bone at the end of the spine called the tailbone.

Scientific method of problem solving - Identify the problem, collect data and research, form the hypotheses, test and confirm the hypotheses.

Shuffle - A flap motion of the foot moving front and back.

Sustained quality of movement - A movement that is maintained.

Swing - Popular dance movement developed about 1935 - jazz by a big band.

Technology - Electronic media such as video, computers or lasers used as tools to create, learn, explain, document, analyze, or present dance.

Tempo - The rate of speed of a musical piece, the rate of motion or activity; pace.

Tendu - A quick flicking motion of the leg and foot from 1st position out to the side.

Theatre dance – Choreographed movement that conveys meaning and communicates and entertains for the purpose of production.

Traditional dance - The term "traditional" is used to denote those dances and dance forms that have arisen out of the tradition of a people, such as the dances of bharata natyam, noh, or the folk dances of indigenous peoples of Europe or other dances.

Turn Out - Legs and feet rotate up to 180 degrees from the hip giving the dancer more stability and flexability.

Vibratory - A movement characterized by vibration.

Warm-up - Movement and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

Wellness - Quality or state of being in good physical and mental health.